

# THE Illustrated Life of HANNAH HÖCH



Photo by Stephan Witten

**1889** Adolf Hitler born + First May Day celebrated in Berlin + Gustave Eiffel designs tower for Paris World Exhibition

Born Anna Therese Johanne Höch on November 1, in the Thuringian city of Gotha, to Friedrich Höch, senior employee in an insurance agency, and Rosa Höch (née Sachs), formerly a reader and housekeeper for two women of nobility. The parents are evangelical and maintain an orderly, bourgeois existence for Anna and her four younger siblings: Friedrich (Danilo), Walter, Margarete (Grete), and Marianne (Nitte).

**1904** Russo-Japanese War breaks out, resulting in humiliating defeat for Russia + Marlene Dietrich born. Leaves the Höbere Töchterschule (Girls' High School) in Gotha to care for her infant sister, Marianne, thereby postponing her plans to study painting. Her father nevertheless encourages her to draw from nature, and she creates pencil and watercolor drawings of Gotha landscapes, still lifes, and family members.

**1907** Expressionist painter Wassily Kandinsky is born. Makes her first collage, *Nitte unterm Baum* (Nitte under a Tree), from cut-and-torn colored papers.

**1912** Russian Revolution erupts + Pablo Picasso in Moscow + SS founder strikes subway and starts an all-out war on cops.

Enters the Kunstgewerbeschule (School of Applied Arts) in the Berlin suburb of Charlottenburg, where she studies with Harold Bengen in his glass-design class and creates drawings and designs for glass, wallpaper, official documents, and embroidery. Also studies calligraphy with Ludwig Sütterlin.

**1914** World War I breaks out following assassination of Austrian archduke Franz Ferdinand in Sarajevo + Battle of the Marne halts German advance into France.

Receives a travel award from the School of Applied Arts to visit the Werkbund show in Cologne, an international exhibition of architecture, furniture, applied art, and industrial objects. She and five other students on the trip are stopped at the Rhine River by the outbreak of World War I. Returns to Gotha to work for the Red Cross after the School of Applied Arts is closed.

**1915** Russian war ends for first time by German armed forces in Battle of Tannenberg + German 9-bomb stick British nurse lives accidentally as part of kidnapping of England + Adolf Hitler presents his General Theory of Race Theory + Dr. W. G. Sebald's *Die Kunst der Fälschung*.

Enrolls in January at the Unterrichtsanstalt des königlichen Kunstgewerbemuseums (School of the Royal Museum of Applied Arts, later known as the State Museum of Applied Arts) in Berlin, which combines the rigorous instruction of an art academy with courses in all aspects of the applied arts. Here she enters the graphic- and book-arts program headed by Emil Orlik, a well-known Jugendstil artist whose work is inspired by Japanese woodblock prints. She supplements her day courses with six nights of classes in calligraphy and figure drawing. Typical assignments for school competitions include designing a title page for an auction catalogue, posters for the war effort, and pictures for the wounded and recovering soldiers in the hospital. George Grosz is in the same class from 1915 to 1917 and participates in many of the same assignments and competitions. Höch remains enrolled at the school through March 1920.

Meets the Austrian-born painter Raoul Hausmann in late April, probably at Herwarth Walden's avant-garde gallery, Der

Sturm. Maria Uhden, a childhood friend from Gotha, is exhibiting at the gallery and possibly brings Höch there for the first time. Uhden is involved with the artist Georg Schrimpf (her future husband), who, along with Hausmann, is part of the circle around the psycho-analyst Otto Gross and the writer Franz Jung. The relationship between Höch and Hausmann (who is married to Elfriede Schaeffer, and has a daughter, Vera) becomes intense as early as July. Through Hausmann, Höch meets Johannes Baader, the former tomb architect and future Oberdada, and Salomo Friedlaender ("Mynona"), the writer whose philosophy of "creative indifference" will fuel early Dadaist ideas.

**1916** Battle of Verdun + Hindenburg appointed head of German armed forces + Ford rationing instituted in Germany + Dada movement launched by Hugo Ball, Tristan

Just as I was emerging from the dreamy years of youth and becoming ardently involved with my studies, this catastrophe shattered my world. Surveying the consequences for humanity and for myself, I suffered greatly under my world's violent collapse.

Travis, Mark, and others in Zurich + Assassination of Rasputin in Russia + Wilson reelected president in U.S. by a slim margin + Kafka publishes *The Metamorphosis*.

At the first of the year, begins working three days a week in the handiwork division of the Ullstein Press, where she makes embroidery and lace designs for publications such as *Die Dame* (The Lady) and dress designs for *Die praktische Berliner* (The Practical Berlin Woman), two of the company's most successful women's magazines. Also begins to publish embroidery designs in a non-Ullstein publication, *Sticker- und Spitzen-Rundschau* (Embroidery and Lace Review). The job (which she continues to hold until her move to the Netherlands in 1926) requires that she work with delicate paper patterns, many of which appear in her collages of the 1920s. It also provides her access to multiple copies of such Ullstein publications as *BIZ*, *Der Querschnitt*, and *Uhu*, which she will mine for photographic reproductions to use in her photomontages.

Obtains the first of two abortions on May 16. Although she desires children, she refuses to give birth to a child while Hausmann is still married to his wife.

Professor Orlik engages her as a woodcutter for his woodblock designs in November, and she creates her first abstract woodcut collages. Also produces her first oil painting.

**1917** U.S. enters World War I, declaring war on Germany + October Revolution installs Lenin as Chief Commissar in Russia: Russia and Germany sign armistice at Brest-Litovsk + Bobbed hair becomes a fashion craze.

Höch's facsimile print of a woodcut of the prophet Matthew (from a fifteenth-century *Ars Memorandi* in the Ducal Library in Gotha) is published in the luxury edition of *Das Kunstblatt* (The Art Page), one of the leading German Expressionist periodicals.

Hausmann moves in with Höch to her studio in the Büsingstraße, in the Friedenau district of Berlin.

**1918** November Revolution in Germany results in abdication of Kaiser Wilhelm II. Friedrich Ebert named Chancellor + Armistice signed between Allies and Germany brings World War I to a close + Czar Nicholas II and family executed in Russia.

Obtains the second of her two abortions on January 18.

The first Berlin Dada-Soirée takes place on April 12 in the rooms of the Berlin Secession on the Kurfürstendamm. Richard Huelsenbeck, who had brought Dada ideas from Zurich to Berlin a year earlier, reads from his Dada Manifesto, Hausmann reads from his essay "The New Material in Painting"; and Grosz sings and bounces soccer balls off the heads of the audience. Due to a major falling-out with Hausmann, which almost leads to the breakup of their relationship, Höch does not participate in this evening pro-

gram. It is only through Hausmann's promise to leave his wife, which he later rescinds, that the couple reunites.

Travels with Hausmann in August to Heidebrink, an island fishing village on the Baltic Sea, where they encounter a type of commemorative military picture with the heads of various soldiers pasted in. These mementos reputedly give them the idea for photomontage. On their return to Berlin, they create the first Dada photomontages.





Makes the acquaintance of the artists Kurt Schwitters and Hans Arp.

Publishes several articles in *Stickererei- und Spitzen-Rundschau* that argue for a revolution in embroidery design and emphasize the painterly and abstract possibilities of what she considers a legitimate artistic medium.

Takes part in December in the first meetings of the Novembergruppe, the revolutionary artists' organization formed in the wake of the November Revolution that had recently ousted the Kaiser and accompanied the end of World War I. The group's goals are to bring art to the people and to serve the socialist revolution through arts legislation and the reform of institutions such as art schools and museums. Höch becomes a member, sporadically contributing to the group's annual exhibitions from 1920 through 1931, and through it meets artists such as Arthur Segal, Otto Freundlich, and Thomas Ring, as well as the writer and critic Adolf Behne, who will later become friends.

**1919** German Communist Party founded by Spartacist leaders Rosa Luxemburg and Karl Liebknecht. Spartacist revolt in Berlin. Luxemburg and Liebknecht murdered by counterrevolutionary Freikorps irregulars. National Assembly meets in Weimar, elects Ebert president and reaffirms new constitution, which includes provision giving women the right to vote. Peace treaty signed in Versailles, imposing harsh war reparations on Germany. Benito Mussolini founds Italian Fascist party. Bauhaus founded by Walter Gropius.

Participates in the First Berlin Dada Exhibition at the print cabinet of I. B. Neumann on April 28–30, which includes works by Hausmann, Grosz, Walter Mehring, Jefim Golyseff, Fritz Stuckenberg, Erica Deetering, and Arnold Topp. Höch exhibits some of her abstract watercolors and participates for the first time in a Dada event, the Dada-Soirée on the final day of the exhibition, for which she plays pot lids and a child's rattle in an anti-symphony composed by Golyseff. Later in the year, on November 30 and December 7, she participates in a "simultaneous poem" by Richard Huelsenbeck in the Dada-Matinée at the newly founded avant-garde theater "Die Tribüne," where, for the first time, all the Berlin Dadaists perform together.

Publishes an embroidery design in the April issue of *Stickererei- und Spitzen-Rundschau* as well as an article and a short story in its October–November issue. In December, one of her woodcuts is reproduced in an advertisement for "dadaco" in the second number of the periodical *Der Dada*, where she is mistakenly identified as "M. Höch."

**1920** National Socialist (Nazi) Party, led by Adolf Hitler, founded in Munich. Movement ramped up down in Berlin. Communist, growing movement in Ruhr. Right wing parties gain in Weimarer elections. U.S. Senate votes against ratification of League of Nations. 19th Amendment (women's suffrage) in U.S. 1920. Anticommunist movement, growing women fight to vote.

Two of Höch's Dada dolls appear in April on the cover and within the body of the periodical *Schall und Rauch* (Noise and Smoke), a magazine founded by the theater director Max Reinhardt in conjunction with his cabaret of the same name. Both the cabaret and periodical become outlets for Dadaist wit and satire. After Hans Hoffmann, press officer for the Munich Expressionist Workshop, sees the dolls on the cover, he invites Höch to submit them to the group's first exhibition, to be mounted in Chicago. She perhaps also sends some embroidered pillows to this exhibition, but it is unclear whether the show actually takes place. The dolls are ostensibly purchased by a Chicago painter named Carl Sachs.

Participates in the First International Dada Fair, the largest and most comprehensive of the Dada exhibitions, held at the gallery of Dr. Otto Burchard in Berlin from June 30 to August 25. The show contains 174 Dada works—including paintings, prints, sculptures, objects, pamphlets, ephemera, and posters—by more than twenty-five artists, including such non-Berlin Dadaists as Max Ernst, Francis Picabia, and Hans Arp. Höch's participation is opposed by Grosz and John Heartfield, and she is included only



Enrico Prampolini and Kurt Schwitters at the first Dada group exhibition, Berlin, 1920.

through the intercession of Hausmann, who threatens to withdraw. She is represented with at least eight works, including her Dada dolls, *Dada-Rundschau* (Dada Panorama, 1919), and the monumental photomontage *Schnitt mit dem Küchenmesser Dada durch die letzte weimarer Bierbauchkulturepoche Deutschlands* (Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany, 1919–1920). The exhibition receives a rash of reviews, including one by Adolf Behne in *Die Freiheit* (The Freedom) that praises Höch's "splendid collages."

Attends Monday soirees at the studio of Arthur Segal, which become a monthly fixture of Berlin intellectual life for many years. Here, she converses with artists, philosophers, and writers such as Mynona, Ernst Simmel, Erich Buchholz, and Alfred Döblin.

*Stickererei- und Spitzen-Rundschau* publishes an enthusiastic review of Höch's designs for printed fabric in its September issue. Executives from the Alexander Koch Verlag in Darmstadt suggest factories that might put her extraordinary designs into production.

Travels from Munich to Italy in October and November with her sister Grete and the Swiss poet Regina Ullmann in order to distance herself from Hausmann. Her friend the architect Ludwig Mies van der Rohe, who has connections to the Pope in Rome, arranges for the visa, and much of the trip is accomplished on foot. Ullmann leaves the party at Venice; Grete departs at Bologna, and Höch continues alone to Florence and Rome, where the Italian

Dadaist Enrico Prampolini gives her a copy of the Futurist Manifesto. Upon her return to Germany, she reestablishes her connection with Hausmann.

**1921** German real separatism. Great at \$13,450,000,000. German, dark, begins rapid fall, continued.

period of various battles. Finance Minister Max Baer's resignation announced by high-spirited secretary who holds him responsible for loss of Treasury of Versailles. Nazi meeting in (Munich) Bremen 1921.

Attends the Faschings-Dada-Ball, organized by Baader in January, one of a rash of artists' costume parties she will attend through 1926.

Publishes several designs in *Stickererei- und Spitzen-Rundschau*, a cover illustration for the March–April issue of *Die Kunstschere* (The Corncob), a monthly publication dedicated to the arts; an April Fools'–joke photomontage in the *Berliner*



I was somewhat timid at this debut. I gladly would have gotten out of it, since I was never in my life fond of noise. But I also didn't want to appear cowardly, so I threw myself with resignation into what the thing—the tin thing—really needed, because it was my job.

Höch, Hannah. "I was somewhat timid at this debut. I gladly would have gotten out of it, since I was never in my life fond of noise. But I also didn't want to appear cowardly, so I threw myself with resignation into what the thing—the tin thing—really needed, because it was my job."



*Illustrierte Zeitung* (BIZ) entitled "The Botanical Garden's Interesting New Acquisitions," depicting a carnivorous plant seated at a table and eating off a plate; and a watercolor illustration in Hans Arp's volume of poetry, *Der Vogel selbst*.

Along with Hausmann, Grosz, Otto Dix, Thomas Ring, and Rudolf Schlichter, signs the "Open Letter to the Novembergruppe," which is published in *Der Gegner* (The Adversary), one of the revolutionary periodicals put out by Wieland Herzfelde's Malik Verlag. Although the letter publicly criticizes the Novembergruppe's retreat from politics and its increasingly bourgeois activities, Höch continues to show watercolors and paintings in the group's annual exhibitions.

Participates with Hausmann and Mynona on February 8 at the Berlin Secession in an evening of readings of "grotesques" (short, satirical essays or stories, often combining humor with the shocking, the bizarre, and the parodistic). Höch's reading from an essay entitled "Journey to Italy," about her experiences on her 1920 trip, is cited by one reviewer as the best of the three performances. The essay is published in May in the first and only number of the official Novembergruppe periodical, *NG*, which also reproduces one of her relief prints on its cover.

With Helma Schwitters, accompanies Hausmann and Kurt Schwitters on their "Anti-Dada-Merz-Tournee" to Prague. During two Dada performance evenings (September 6 and 7), the two women sit in the audience as the men try to outdo each other in a noise fest, reciting Dada "sound poems" and trying to antagonize the generally amused crowd. This is the first of her many trips with Helma and the "unfathomable" Kurt Schwitters.

**1922** *Maximilian Klinger* on *Die Kunst* and *Die Kunst* in Italy. German foreign minister Walther Rathenau organizes Treaty of Rapallo with U.S.S.R., cancelling war debts and establishing diplomatic relations. Rathenau subsequently assassinated by right-wing nationalist. American "cocktail" becomes fashionable in Europe.

Publishes a design for a pillow in the February issue of *Die Dame* and exhibits in a design and pattern fair in Leipzig.

Is invited to participate in late September at the International Dada and Constructivist Congress in Weimar, a conference that attracts artists from all over Europe, including El Lissitzky, Theo and Petra (Nelly) van Doesburg, Cornelis van Eesteren, László Moholy-Nagy, Tristan Tzara, Hans Arp, and Sophie Taeuber-Arp.



Because she is traveling in southern Germany when the invitation is sent, she does not participate, but does attend a restaging of Schwitters's "Dadarevon" at the Garvens Gallery in Hanover with many of the Congress members on September 30.

Separates from Hausmann by the middle of the year.

**1923** French and Belgian forces, including colonial troops, occupy the Ruhr to ensure Germany's reparations in reparations payments. Skyrocketing inflation drops value of the mark to 4 million to the dollar, new currency, "Reichsmark," established to ease inflation. "Hase Hasi Patsch" tale in Munich: Hitler placed under arrest. German Communist Party banned. Italy declares an armistice with Austria.

Schwitters reproduces one of Höch's drawings in the first issue of his periodical *Merz*, devoted to Holland Dada, and Höch helps to locate subscribers for the magazine in Berlin. She also creates the first of two grottoes for Schwitters's *Merzbau*, the organic architectural structure the artist is building at his house in Hanover.

## Hans Arp and Kurt Schwitters, in my experience, were rare examples of the kind of artist who can really treat a woman as a colleague

—Hannah Höch, letter to Kurt Schwitters, 1923

which will be destroyed by an air bomb in 1944. Entitled "Bordello," Höch's grotto consists mainly of photographs and small collaged additions and depicts a prostitute with three legs. Her second contribution, produced a few years later as part of the column called the "Cathedral of Erotic Misery," refers to the German writer and philosopher Johann Wolfgang von Goethe. A strong friendship develops between Höch and Schwitters, who often stays at her Büsingstraße studio when he visits Berlin and even stashes a hoard of Merz material in a crawl space there. Schwitters also asks her to lodge other visiting artists, such as Vilmos Huszar, which she does frequently.

Höch's father dies in Gotha on February 22.

Designs for embroidery are published in the March, May, and June issues of *Die Dame*.

Visits László Moholy-Nagy and his wife, Lucia Moholy, in late May at the Bauhaus in Weimar. In the coming years, Höch will attend a variety of entertainments with the Hungarian Constructivist, including films (both popular and avant-garde), cabaret and jazz performances, and even her one-and-only soccer game. After Weimar, she continues on to Dresden to meet the Schwitterses for a private demonstration of Kurt's tone poem *Ursonate*.

Vacations in Sellin, on the island of Rügen, with the Schwitterses and Arps in August, and makes objects and sculptures from the driftwood on the beach. Upon their return to Berlin, the Arps stay with her in her Büsingstraße studio, where they hold evening readings of poetry and create colored reliefs from wood fragments. Höch's close friendship with both Sophie Taeuber and Hans Arp originates during this period. She also frequently attends evening get-togethers at the home of Adolf and Elfriede Behne, where she is enchanted by the stories of the Berlin artist and photographer Heinrich (Papa) Zille.

**1924** *Die Kunst* and *Die Kunst* in Italy. Continued in Italy. German foreign minister, as chancellor after Engel's murder. Dawes Plan adopted, reducing German reparations and calling for Allied withdrawal from the Ruhr. André Breton publishes *Surrealist Manifesto*. Bauhaus closes in Weimar.

Schwitters reproduces Höch's collage *Astronomie* (*Astronomy*, 1922) in the seventh number of his *Merz* magazine, she publishes the same image as a postcard. *Die Dame* publishes more embroidery designs in its February, November, and December issues.

In April, makes her first trip to Paris, where she develops a friendship with the Dutch De Stijl artist Theo van Doesburg and his wife, Nelly. Meets Piet Mondrian at the van Doesburgs' studio in Clamart and is often engaged with Tristan Tzara, to whom she gives several of her collages and photomontages and whom she accompanies to the Théâtre du Champs-Élysées to see Stravinsky conduct his *L'Histoire du soldat*. Höch's travel diary mentions engagements with many artists, including Ivan and Xana Puni, Man Ray, Constantin Brancusi, Fernand Léger, and Sonia Delaunay (with whom she exchanges pattern designs and discusses painting on fabric). She also attends a meeting of the French Surrealists that includes Tzara, Pierre Soupault, Paul Eluard, Erik Satie, and Marcel Duchamp; and goes to the Jockey jazz bar with Mme. Puni and members of the Synthetic Cubist group the Section d'Or, which includes Jacques Lipschitz and Armande Ozenfant. Höch becomes especially enamored of Parisian street life and popular culture, including the Folies-Bergères, the Marché aux Puces, and other tourist destinations.

Allows Schwitters to host a soirée in her studio in August, one of many times during these years that she opens her home to Schwitters, Arp, and others for their readings of experimental poetry and prose. In September, she becomes van Doesburg's intermediary in Berlin for the dissemination of his periodical *De Stijl* through the publisher Wasmuth.

Participates with two paintings in the *Erste Allgemeine Deutsche Kunstausstellung in Sowjet-Rußland* (First Comprehensive German Art Exhibition in Soviet Russia) in Moscow, organized by the artistic wing of the International Worker's Aid (IAWI), a pro-Soviet German support group under the leadership of Otto Nagel and Eric Johansson. The exhibition presents 501 postwar works by 126 German artists belonging to thirteen different artists' organizations; Höch shows under the aegis of the Novembergruppe.

**1925** *Stalin* in *Die Kunst* and *Die Kunst* in Italy. Continued in Italy. German foreign minister, as chancellor after Engel's murder. Dawes Plan adopted, reducing German reparations and calling for Allied withdrawal from the Ruhr. André Breton publishes *Surrealist Manifesto*. Bauhaus closes in Weimar.

Höch's painting *Die Enketten wollen sich hervortun* (*The Tags Want to Distinguish Themselves*, 1922) is reproduced in Arp and Lissitzky's *Die Kunstisten* (*The Isms of Art*), a book that traces the development of art from Viking Eggeling's contemporary experimental films back to Expressionist painting of 1914. Her photomontage *Hochfinanz* (*High Finance*, 1923) is published in Moholy-Nagy's Bauhaus book *Maleriet, Photographie, Film* (*Painting, Photography, Film*), along with a photographic self-portrait. She again publishes embroidery designs in *Die Dame*.

Travels in July to London, the Isle of Wight, and Belle Isle, off the coast of Brittany, where she meets the van Doesburgs at their summer residence. Upon returning to Paris for a few days she visits the *Exposition internationale des arts décoratifs et industriels modernes*, the largest exhibition of applied arts, industrial design, and architecture since before World War I, where she is especially interested in the textile division. Expands her connections with artists and architects from Italy and the Soviet Union and makes the acquaintance of Jean Heep, editor of New York's avant-garde literary and arts magazine *The Little Review*, who displays works by Höch, on loan from Tzara, in the Little Review Galleries in New York.

Makes paintings based on principles of photomontage, including *Roma* (Rome, 1925), *Journalisten* (Journalists, 1925), and *Die Braut* (*The Bride*, 1927). The first two are exhibited in June in the annual exhibition of the Novembergruppe in Berlin; Mies van der Rohe, current chairman of the group, recommends that the city buy Höch's pictures in an effort to attain municipal support for its artist members, but the reigning official on the city committee, the artist Hans Baluschek, declines to purchase them.

With Kurt Schwitters, begins plans for an "anti-Review" entitled *Schlechter und besser* (*Worse and Better*), a Merz performance parodying the extravagant and popular reviews of the 1910s and 1920s. Schwitters plans to direct the piece and create the story, while Höch is slated to design the sets and costumes, and Hans Heinz Stuckenschmidt, a composer associated with the Novembergruppe, is enlisted to compose the music. While the plans are never realized, Höch does design several stage sets and costumes, including



above: Hannah Höch with one of her Dada dolls, c. 1922

right: Nelly van Doesburg, the Mondrian, and Höch in Theo and Nelly van Doesburg's Clamart studio, 1924



I would like to do away with the firm boundaries that we human beings so self-assuredly are inclined to erect around everything that is accessible to us. ... Most of all I would like to depict the world as a bee sees it, then tomorrow as the moon sees it, and then, as many other creatures may see it. I am, however, a human being, and can use my fantasy, bound as I am, as a bridge.

(Höchst, 1929, *Erkenntnis* 8, 10; reprinted in *The Bauhaus Almanac* for 1929, Vol. 1, 1929, 1929)

those for the characters Mr. and Mrs. Warm Oven and a girl whose head emits smoke.

# 1926 Germany withdraws from League of Nations + Hitler Youth founded + Invention of the permanent wave

Publishes a woodcut as illustration to Ernest Hemingway's "Banal Story" in the Spring–Summer issue of *The Little Review*. Spends a few weeks during July with the Schwitterses in Kijkduin, near Scheveningen, the Netherlands, at the home of the Hungarian painter Lajos d'Ebnerth and his wife, Nell. Evening get-togethers are attended by many painters, writers, and architects, including van Eesteren, Huszar, Ida Rienenr, Siegfried and Carola Giedion, J. J. P. Oud, and Gerrit Rietveld. During the days, Höch, Schwitters, and d'Ebnerth create small reliefs and sculptures from the driftwood and detritus on the beach. Two of these by Schwitters, *Die breite Schirmmichel* (*The Wide Schirmmichel*, 1923) and *Kathedrale* (*Cathedral*, 1926), become part of Höch's extensive collection of art (now in the collection of the Neue Nationalgalerie in Berlin). Takes day trips throughout the Netherlands with Schwitters, including a visit to the Ethnographic Museum in Leiden.

During her stay at the home of d'Ebnerth, meets the poet Til Brugman, the Dutch contact for Schwitters's *Merz* periodical and author of poems, grotesques, and prose pieces for *Merz* and *De Stijl*. The two women travel to Paris and Grenoble in late July and August. Höch rents out her studio and apartment in Berlin and quits her job at Ullstein, and by October moves to The Hague to live with Brugman, whose apartment is designed by Huszar with De Stijl furniture by Rietveld. Höch receives financial support from the Novembergruppe, which has extra funds available for artists in need.

# 1927 End of Allied control of Germany + Treaty signed from Communist Party + Execution of Sacco and Vanzetti in U.S. + Al Jolson stars in *The Jazz Singer*

Travels with Brugman throughout Belgium in April and to recuperate from a summer illness, to Italy and Switzerland during August. During this latter trip, she probably visits the spa at Monte Verita, a famed artists' retreat near Ascona, on the Italian-Swiss border, owned by the German financier and collector Eduard van der Heydt, whose renowned collection of ethnographic art is partially installed in the hotel corridors. Returns to the Netherlands via Paris in early September.

# 1928 Chiang Kai-shek elected President of China + D. H. Lawrence publishes *Lady Chatterley's Lover* + Palamotti stars in Carl Dreyer's *The Passion of Joan of Arc*

Joins a film league in the Netherlands, a forerunner of the International League for Independent Film, that screens avant-garde and controversial films (which she attends with Brugman) and opposes film censorship. Exhibits paintings at the Stedelijk Museum in Amsterdam in March and November with the Dutch artists' group "De Onafhankelijken" (The Independents) and contributes to their exhibitions of Dutch and foreign contemporary art in 1929.

Travels with Brugman in the summer to Norway and is so impressed by the Nordic country that she recommends it to Schwitters, who visits there in 1929 and makes it his residence in exile from 1937 to 1940.

# 1929 "Black Plague" will bring crash thanks all world's economic crisis + Fritz Walter introduces a bill that sets the Weimar Party as last nation in Germany + August Sender publishes his condemnation of prison practice, *The Face of the Time* + Berlin and Weimar: *The German Scene* produced + Paul Sappstein attacks the American world + "Tatler" brings an end to short film era + Museum of Modern Art opens in New York

Receives her first one-person exhibition, organized by the architect Jan Buijs, at the Kunstzaal De Bron in The Hague, which consists of approximately fifty paintings, watercolors, and drawings but no photomontages. Höch publishes her artistic credo in the catalogue, which calls for the effacement of all boundaries between styles and artistic points of view, between the real and the fantastic, between the admissible and the inadmissible in art.

Exhibits in the mammoth international *Film und Foto* exhibition in Stuttgart, organized by the Württemberg Office of the

German Werkbund, which highlights the latest innovations by 191 artists in film, photography, photomontage, and commercial photography and which travels internationally to several cities through 1931. Höch is represented with at least eighteen photomontages (the first she has shown since the 1920 Dada Fair), including *Die Kokette I* (*The Coquette I*, 1923–1925) and *Russische Tänzerin* (*Russian Dancer* [*My Double*], 1926). In one review her work is singled out, along with that of Moholy-Nagy and Man Ray, as being especially noteworthy. Franz Roh and Jan Tschichold publish her photomontage *Von Oben* (*From Above*, 1926–1927) in their book *foto-auge* (*photo-eye*), one of the catalogues to come out of the exhibition. After seeing her work at the Berlin venue of the exhibition, Josef Albers, instructor at the Bauhaus in Dessau, asks to exchange one of his glass paintings for one of her photomontages.

Moves with Brugman on November 1 back to her Büsingstraße apartment in Berlin. Höch feels increasingly distanced from the Berlin art scene and hopes for renewed contact with colleagues and greater opportunities for work and commissions.

# 1930 Nazi Wilhelm Frick, Minister of Education in Thuringia, issues "Ordinance against Negro Culture" + National Socialist party becomes second largest party in Reichstag

Höch's mother dies on April 10.

Reconnects with many of her friends and colleagues in Berlin, including Mynona, Adolf Behne, and Georg Muche and his wife, who take French lessons from Brugman.

# 1931 Five million unemployed in Germany + Dresdener Bank collapses, leading to month-long government closure of all German banks + Harzfront Front against Bolsheviks under National Socialists with leading: *Insultiers* + Empire State Building is completed in New York City + Charlie Chaplin stars in *City Lights* + Heide Casaway (D-Ark.) first woman elected to U.S. Senate

Reinitiates a friendship with Raoul Hausmann, who has since turned to photography as his primary artistic medium. Theo van Doesburg dies of a heart attack on March 7, at the age of forty-seven, in Davos, Switzerland.

Participates in April and May in the exhibition *Fotomontage*, at the former Applied Art Museum in Berlin, with works from the Love and Ethnographic Museum series. Two untitled works from the latter series are purchased by Baron von der Heydt, presumably because they employ reproductions of sculptural objects from his own extensive collection of ethnographic art.

Participates in October in the international exhibition *Frauen*



Käthe Kollwitz, *Die Arbeiterin* (The Worker), 1909–1910. Bronze, 1909–1910. (Kollwitz, 1910)

in Not (*Women in Distress*), at the Haus der Juryfreien in Berlin, with works on the subject of women and children. The exhibition is connected with controversies over Article 218 of the constitutional code, which has imposed strict laws against abortion.

Joins the Reichsverband bildender Künstler Deutschlands (National Federation of Visual Artists of Germany) and the Deutsche Liga für unabhängigen Film Ortsgruppe Berlin (German League for Independent Film, Berlin Division).

# 1932 Nazi-dominated *German City Council* closes Bauhaus + Hindenburg wins German presidential elec-





Under Hitler is accused + Anti-party game targeted repression (Lorenz in Reichstag) Hitler demands to be named chairman, but is rebuffed + President Hindenburg under pressure + "New Deal" - after U.S. presidential election in landslide victory + Greta Garbo stars in Grand Hotel

Early in the year, a break-in occurs in Höch and Brugman's apartment in the Büsingstraße, which letters from friends suggest may be politically motivated. Problems apparently begin to arise in the relationship between Höch and Brugman.

Exhibition of forty photomontages and watercolors is held, planned for May 29 to June 10 at the Bauhaus in Dessau, is canceled when the Nazis close the school. Exhibits photomontages from the Love and Ethnographic Museum series in an international exhibition of photography in July at the Palais des Beaux-Arts in Brussels.

Writes comments on film censorship, which she characterizes as an attack against the basic human rights of freedom and creativity, in response to questions posed to her through the mail by the Czech magazine editor František Kalivoda. These appear in the November issue of Kalivoda's *Index*, a periodical devoted to film and culture published in Brno, Czechoslovakia.

Creates first book covers for "Dreigroschenroman," or three-penny novels, published by the Antony Bakels publishing house in Berlin. Financial hardships force Höch to take on such assignments, which she continues into the 1940s.

**1933** November: names Hitler chancellor + Reichstag burning strategy in Reich. Hitler: German Communists, not anti-Semitic. Communist Party + Confess of German artists and intellectuals begins, will reach \$8,500 by 1935 + Reichstag concentration camp opens, boycott of Jewish businesses initiated + Roosevelt declares New Deal including National Industrial Recovery Act, Public Works Administration, and Tennessee Valley Authority + Prohibition repealed in U.S. + U.S. recognizes U.S.S.R. and re-establishes trade relations + Japan withdraws from League of Nations.

Moves with Brugman to a new apartment in the Friedenau district of Berlin, at Rubenstraße. Receives a letter on April 28 from the Künstler-Läden, an artist's cooperative in Berlin, asking her to affirm her support for National Socialism and to deny that she is of Jewish descent. Höch writes "nein" on the letter and promptly resigns from the organization that had been selling her works on commission since 1932. All works loaned to the shop are returned to Höch.

Exhibits eight photomontages at the *Deuxième exposition internationale de la photographie et du cinéma* in Brussels in June and July.

Travels to the Netherlands with Brugman from July to September (perhaps, as letters from friends intimate, to flee Germany for Holland or Paris) but returns to Berlin at the beginning of October. Their return after three months seems to surprise friends such as Thomas Ring and Otto Nebel. Paints *Wilder Aufbruch* (Savage Outbreak) in response to the seizure of power by Hitler and the National Socialists, wishing to illustrate the rupture that is occurring between the "Weltenbergungswahn" (madness of world conquest) of men and the sorrowful resignation of women.

**1934** Hindenburg dies. Hitler named Führer + Reichstag purges of Communist Party in U.S.S.R., resulting in deaths of millions + Socialist Nations declared axis acceptable for pact in U.S.S.R. + Young-year "Dual Deal" drought begins in American Midwest.

Exhibition of forty-two photomontages at the Masaryk student residence in Brno, Czechoslovakia, from late February to early March. Kalivoda, who organizes the exhibition, asks Höch to submit an article on film censorship, this time for his literary journal *Středisko*. Claiming unfamiliarity with the present film scene, Höch submits instead an article on photomontage, which appears in the April issue of the magazine.

Travels again with Brugman to the Netherlands in April, but the two return to Berlin in early May. A month later, Höch becomes very sick with Graves' disease, a serious inflammation of the thyroid gland. She has the goiter removed in an operation and remains in the hospital through July. While recovering from her operation, agrees to act as a consultant to Kalivoda's new magazine, *Flam* (Screen), a periodical devoted to the latest international achievements in film, photography, and painting. Kalivoda's plans to produce a special issue devoted to Höch's work in all media and a corresponding exhibition do not materialize. Convalesces at the mountain spa in Johannisbad in October.

**1935** Secretary liquidates Treaty of Versailles international military disarmament + German Luftwaffe rearmament + R.A. authoritarian Social Security system + Leonid Brezhnev in triumph of the Red triumph + "Singing" movie becomes patriotic.

Creates the illustrations for *Scheingehockies* (Mock Mince-meat), Brugman's first German-language book of grotesques.

During a hiking trip in the Dolomite Alps, meets Heinz Kurt Matthies, a businessman, mountain climber, and amateur pianist twenty-one years younger than she. An active correspondence ensues, and near the end of the year Höch breaks off her nine-year

The peculiar characteristics of photography and its approaches have opened up a new and immensely fantastic field for a creative human being: a new, magical territory for the discovery of which freedom is the first prerequisite. But not lack of discipline, however.

—Höch from "New Photography" (November 1934)

relationship with Brugman, which she will later describe as some of the most enjoyable years of her life.

Last exhibition of Höch's work until after World War II is held at the Galerie d'André Breton in The Hague. She shows watercolors and photomontages, partly because these works can be transported more easily and safely than paintings.

**1937** Nazis by whole Communist in Czechoslovakian Switzerland + Chiang Kai-shek unites with Communist forces led by Mao Tse-tung after Japanese occupy Peking and Shanghai + Italy withdraws from League of Nations + Picasso paints anti-fascist mural Guernica for exhibition at Paris World Exhibition + Austria annexed by Germany + German dirigible Hindenburg catches fire and explodes in Lakehurst, N.J.

From June to November, takes a long road trip through southern Germany with Matthies in his trailer and produces many naturalistic watercolors of flowers and landscapes along the way, which she tries to sell in Erfurt. Several events mar the vacation, including an accident involving a small child and what Höch describes as a small heart attack she experiences outside of Mainz in June. On the road to Bayreuth and Nuremberg in November, Höch and Matthies engage in heated arguments, which temporarily cause them to separate.

On September 11 and 16, visits the *Entartete Kunst* (Degenerate Art) exhibition in Munich, the mammoth showcase of 730 works considered degenerate by Hitler and the National Socialists. In Wolfgang Wille's book *Die Säuberung des Kunsttempels* (The Cleansing of the Temple of Art), an inflammatory tract devoted to the artistic and cultural enemies of the Third Reich, Höch is identified as an affiliate of the "Bolshevist" Novembergruppe and signatory of the 1921 "Open Letter," her painting *Journalists* is reproduced in a montage of artists associated with the organization.

Takes eleven of her art works in December to the "Luftfahrtministerium," the ministry of civil aviation in Berlin. It is possible that Höch has received a commission to provide artworks for this building, which is completed around this time, since the Nazi regime stipulates that a certain percentage of construction costs for public buildings be used for art.

**1938** Germany invades Austria; Germany and France mobilize armed forces. British issue gas masks to civilians + Munich Agreement issues Czechoslovak Sudetenland to Germany + Leading figures in British government resign in protest to Prime Minister Neville Chamberlain's policy of appeasement toward Germany + Anti-Jewish "Kristallnacht" pogroms in Germany + Thomas Wolfe's "War of the Worlds" radio broadcast causes panic in U.S.

Matthies is hospitalized from January through April after a nervous breakdown and possible suicide attempt, and Höch sacrifices much of her time and energy helping him recuperate. She rents out the room he has occupied in her apartment since Brugman's departure in early 1936 and continues to produce book jackets for the Antony Bakels publishing house in order to pay off the debts from her 1934 thyroid operation. Ultimately, the couple marries on September 16.

Visits the *Entartete Kunst* exhibition for a third time in March in its Berlin installation, and for the fourth time in November.

when she travels with Matthies to Hamburg (where she feels the exhibition is better installed and includes more distinguished works). This trip is the first that Höch and Matthies take with their new furnished trailer. Höch loves the freedom and comfort of this life on the road with Matthies, as suggested by several paintings from this year, including *Paradies* (Paradise) and *Die Freiheit* (Freedom).

Becomes aware of the pogroms against Jews in Germany.

In her journal, she writes of the burning of the synagogues on November 11 and of the plight of many of her Jewish friends, including the composer Walter Hirsberg, who was interned in a concentration camp and then forced to flee Germany. Her fear of the Nazis escalates during this period, and she appears to hear many pages from her private journals.

**1939** Spanish Civil War begins in 1936, comes to close as major powers recognize Franco government + Stalin and Hitler sign non-aggression pact, sparking fear for mutual hostility at Poland + Germany invades Poland; England and France declare war on Germany; U.S.S.R. invades Poland from east + James Joyce publishes *Finnegans Wake* + Winston Churchill rises to office with the War.

Spends much of the year traveling throughout Germany and the Netherlands in the trailer with Matthies, who has been selling welding materials during the Nazi period and thus appears to be less restricted than most in his travels. The couple visits many friends, including Jan Buys in the Netherlands, and Willi Baumeister, Hans Hildebrandt, and Til Brugman in Germany. They return to Berlin in late August, just before the outbreak of World War II on September 1.

Purchases a small home (a former guardhouse at the entrance to an airfield from World War I) in Heiligensee, a town on the northwest outskirts of Berlin. Later, she will recall how she moved her "very questionable" possessions here, thereby saving them from probable destruction in an air raid. Spends many days here clipping photographs from periodicals for her photomontage files.

**1940** Germany invades Denmark and Norway, then Belgium, Luxembourg and France + Winston Churchill succeeds Chamberlain as British prime minister.

Continues to travel throughout Germany with Matthies during the summer, and in August and September travels to Italy. Maintains little contact with friends and colleagues, many of whom have gone into exile. Outside of her family, the Behnes and the Rings are the primary friends with whom she has contact during the war years.

**1941** Germany invades Russia, (Japanese bomb Pearl Harbor; U.S. enters World War II).

Produces two series of watercolors: *Notzeit* (Time of Suffering), probably begun in this year and completed over the next few years, and *Totentanz* (Dance of Death), completed in 1943.

**1942** German ships of Atlantic begin to sink + British and American forces drive back Germans in North Africa + Systematic gassing of Jews in concentration camps begun by Einsatzgruppen + U.S. bombs more than 100,000 Japanese-Americans in camps.





# THE SIX TWO ONE FIVE



the annual jury-free art exhibitions in the exhibit halls of the Berlin radio tower, to which she submits through 1955 and again in the early 1960s.

Renews her correspondence with Hans Arp, who lives in Meudon, outside of Paris. Höch is very enthusiastic about his poems, which she has read in the journal *Die literarische Welt* (The Literary World), as well as poems by Richard Huelsenbeck, the "New York Cantatas."

**1954** First Powers Conference on German reunification. French forces in Vietnam defeated at Dien Bien Phu.

Regularly reads the literary journals *Merkur* (Mercury) and *Der Monat* (The Month). Begins to receive a small monthly pension from the Hauptkulturstift (Main Bureau for Art) in Berlin on the occasion of her sixty-fifth birthday, for which Hans Arp has written a letter of recommendation.

Richard Huelsenbeck offers to purchase several of the Dada works in Höch's collection, including some of her own and Hausmann's early pieces. Höch is unwilling to sell any of the collection at this time, despite the fact that she had given away several works immediately after the war to safeguard them from enemy hands.

**1955** U.S.S.R. ends state of war with West Germany; West Germany joins NATO. Bus boycott by blacks in Montgomery, Alabama.

Travels with her brother Walter and his family to Essen, Duisburg, and Cologne, where she visits family friends (such as Georg Mücke), and museums; shows her photomontages and watercolors to the curators at the Folkwang Museum in Essen and the museum in Duisburg.

**1956** Soviet troops enter Hungary and crush popular revolution. Communist Party banned in West Germany. War breaks out between Israel and Egypt. Egypt wins control of Suez Canal from England and France. Fidel Castro launches Cuban Revolution.

Travels for first time by airplane to the large Schwitters retrospective in Hanover, accompanied by gallery director Rudolf Springer and his wife. Renews contact with many artists and meets dealers, art historians, and museum professionals, including Werner Schmalenbach, Carola Gredion-Welcker, and Hans Bolliger, who will begin to sell Höch's work through his Swiss gallery, Kornfeld and Klipstein. Later that fall, she travels to his gallery in Bern to see an exhibition that contains some of her works, while there she attends exhibitions of the work of Paul Klee, Egon Schiele, and Marc Chagall and visits the artists Otto Nebel and Gertrud Korf-Stemmler.

Exhibits a small number of photomontages in a collage exhibition at the Rose Fried Gallery in New York. Fried gives one work, *Auf Tüllgrund* (On a Tulle Net Ground, 1921) to the Busch-Reisinger Museum in Boston, and in 1963, three more to the Museum of Modern Art in New York.

Exhibits in the *Grosse Berliner Kunstausstellung* for the first time since the early 1930s, participating as a member of the RING. She will continue through the 1950s to show in this annual exhibition, exclusively with paintings and watercolors.

**1957** First major Israeli-Soviet Communist Market taken in Egypt. Soviet satellite Sputnik launched. Unsuccessful Los Angeles Arts. Eisenhower sends U.S. reconnaissance to Little Rock, Arkansas. Americans show rejection of public schools.

Solo exhibition at the Galerie Gerd Rosen with twenty-six collages and photomontages from the 1950s.

Begins to show with the Deutscher Künstlerbund (German Artists' League), an umbrella organization that attempts to showcase Germany on the international art scene. She will become a

## Slowly intellectual life is returning to this so-long-godforsaken Berlin.

—HANS ARP, *Der Monat*, October 2, 1951

member in August 1959 and submit works (paintings and drawings only) to this juried exhibition through the 1960s.

Takes a great interest in the October launching of Sputnik, the first space capsule sent into orbit around the earth. Cuts out and collects many articles and images about this watershed event, many from the newspaper *BZ am Abend*. This marks the beginning of her avid interest in space exploration during the late 1950s and 1960s, which she will often write about in her journals.

**1958** European Common Market established. De Gaulle elected president of France. Robert Rauschenberg exhibition inaugurates Castelli Gallery, New York.

Writes her "Lebensüberblick" (Life Overview), an autobiographical text requested by Richard Huelsenbeck for his forthcoming book on Dada. The request comes only after Höch has complained of her omission from his earlier Dada account, *Mit Witz, Licht und Grüte* (1957).

Til Brugman dies in Gouda, the Netherlands, on July 24; Höch's brother Walter dies from cancer in Essen on November 25.

Exhibits approximately twenty Dada works, including watercolors, collages, and photomontages, in the first large retrospective of Dada after the war, *Dada. Dokumente einer Bewegung* (Dada: Documents of a Movement), mounted at the Düsseldorf Kunstverein. Höch attends the opening of the exhibition on September 5, where she sees Man Ray, Hans Richter, Werner Graeff, and Dr. Ewald Rathke, the curator of the exhibition. Publishes an account of her trip with Schwitters in the catalogue.

**1959** Castro seizes power in Cuba. George Gruetz dies shortly after returning to Germany. Gunter Grass publishes *The Tin Drum*.

Her exhibition of thirty-five photomontages from 1956 to 1959 at the Galerie Rosen is well received by the German press, with one reviewer praising the subtle irony that has come to replace the socio-critical aggressiveness of the Dada period in her work.

Subscribes to the photography-based magazines *Life* and *Magnum*. Interview with Höch by the writer Edouard Roditi appears in *Der Monat*, in which she describes the formation of Berlin Dada as well as the general environment of modern art in the late 1910s and 1920s. Although after its publication Höch will maintain that key comments about Richard Huelsenbeck's involvement in the formation of Dada were edited out, there is a public outcry from Huelsenbeck and others regarding Höch's misconstruction of Dada. Höch attempts unsuccessfully to change the text before its planned republication in Roditi's *Dialogues on Art*. These unpleasant exchanges will color her relationship to Huelsenbeck for the rest of her life.

Accompanies Rudolf Springer on a trip to Paris in late November and early December, where she visits César Domela Nieuwenhuis, Hans Arp and Marguerite Haguenbach-Arp, and Nelly van Doesburg, but just misses the opening of the International Exposition of Surrealism at the Galerie Daniel Cordier, in which two of her paintings from the 1920s are exhibited.

**1960** American U-2 spy plane shot down over U.S.S.R. Former German chief Adolf Eichmann arrested in Argentina and deported to Israel. New Israel publishes groups banned in Germany. Kennedy elected U.S. President. "The Pill" sold counteractively. Immigrants available in U.S.

Hans Arp advises Höch to correct the still-festering problem with Richard Huelsenbeck concerning the Roditi interview of 1959 and agrees to purchase two of Höch's works from the early 1920s that she has offered to sell to him, *Huldigung an Arp* (Homage to Arp, 1923) and *Schneurbild* (String Picture, 1923-1924).

Exhibition of the RING at the Haus am Waldsee includes a section devoted to Höch's works from Dada to the present, in honor of her seventieth birthday.

Begins to receive financial support (which will continue for the rest of her life) through the Deutsche Künstlerhilfe (German Artist's Aid), a fund financed through subsidies from the Federal Ministry and the broadcasting institutions.

**1961** Berlin Wall drawing. John and Paul Simon.

Freedom Communist Yuri Gagarin orbits earth, becoming first man in space. U.S. launches "Bay of Pigs" invasion by anti-Castro Cubans fails. U.S. Secretary General Dag Hammarskjöld dies in air crash. Eisenhower found guilty in Tennessee trial and subsequently hanged. "Freedom Riders" attacked by white mobs in Alabama. First publication in U.S. of Henry Miller's previously banned 1942 *Tropic of Cancer*.

Honored guest from January through early April at the Villa Massimo, an artist's retreat in Rome overseen by the Preusscher Kulturbeiz. Höch produces many drawings, some large woodcuts, and several poems and aphorisms which she inscribes on small pieces of paper. The final three weeks are spent at the Casa Boldi near Olevano, a retreat she visited first on her trip to Rome in 1920. In the train on the way home, a collapsible couch bed falls on her head, which sends her to the hospital in Berlin. While there is no official skull fracture, she experiences pain and bouts of disorientation throughout the coming weeks.

Her one-person retrospective exhibition at the Galerie Nierendorf in Berlin includes seven paintings, forty-five photomontages, and thirty-three watercolors. From this point on, Galerie Nierendorf becomes Höch's primary Berlin dealer and its directors, Florian and Inge Karsch, become lasting supporters and friends. The Nationalgalerie in Berlin purchases *Cut with the Kitchen Knife* for its permanent collection.

**1962** Cuban Missile Crisis between U.S. and U.S.S.R. on Korean peninsula war. Andy Warhol exhibits first Campbell's Soup-can paintings. Martin Luther King is assassinated.

As more books are published by former members of the Club Dada (including Huelsenbeck, Hausmann, and, later, Hans Richter), Höch is beset with requests to open up her extensive holdings of Dada memorabilia and materials for perusal. Hausmann, especially, berates Höch for what he considers her less than adequate curatorship of his works in her possession.

**1963** Ludwig Binswanger's *Kontext Anatomie* as first German existentialist. Kennedy delivers "Ich bin ein Berliner" speech. Kennedy assassinated in Dallas. Vietnam. Betty Friedan publishes *The Feminine Mystique*. Barthelme's *Leviathan*.

Retrospective exhibition of Höch's work, organized by Florian and Inge Karsch, opens at the Galleria del Levante in Milan with fifty-three photomontages, watercolors, and paintings from the period from 1916-1961.

Travels to Stuttgart to attend the opening of the Deutscher Künstlerbund exhibition, in which she has two paintings. Afterward, travels to Paris and Meudon, where she visits the Arps and Nelly van Doesburg.

**1964** Civil of Turkish Revolution abolishes President. Vietnam continues to expand U.S. military presence in South Vietnam. Khrushchev meets with Soviet Prime Minister. Martin Luther King Jr. wins Nobel Peace Prize. United States recognizes Germany as Germany for last time until 1992.

Visits the international art exhibition *Documenta III* in Kassel, West Germany.

Mies van der Rohe, who travels to Berlin from his home in Chicago to plan for his new building for the Neue Nationalgalerie, visits Höch in Heilgenstein.

The largest and most comprehensive retrospective of Höch's work to date, in honor of her seventy-fifth birthday, opens in November at the Galerie Nierendorf in Berlin. The catalogue contains five original linocut cuts from 1915-1917 which Höch reprints for this occasion.

**1965** Germany opens diplomatic relations with Israel. Martin Luther King Jr. is assassinated. De Gaulle elected president of France. First organized protest against U.S. involvement in Vietnam on college campuses. Race riots in Watts district of Los Angeles.

With Florian Karsch, visits exhibition in the Amerikahaus in Berlin of works by Robert Rauschenberg, which she calls "giant collages à la Dada." Participates with Karsch in a radio show about Hitler and the Arts on RIAS 1 (Radio in the American Sector), in which she discusses the 1938 *Entartete Kunst* exhibition.

Elected on May 7 to the Akademie der Künste (Academy of the Arts) in West Berlin, an appointment she holds alongside such prominent Berlin artists as Karl Hartung, Heinz Trökes, and Hans Uhlmann.

John and Paul Simon record "You've Got a Way" on the poppy group Onyx. Khrushchev and Eisenhower meet in Vienna. Kennedy is assassinated.





